

Three Dissertation Recitals of Tuba and Euphonium Music

by

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**A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
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ABSTRACT

SUMMARY OF DISSERTATION RECITALS

Three tuba and euphonium recitals given in lieu of a written dissertation for the degree A. Mus. D. in performance.

Friday, December 18th, 2020, Varner Recital Hall, School of Music, Theater, and Dance, Oakland University. Selections from *Six Suites for Violoncello*, by J.S. Bach; *Alarum*, by Edward Gregson; *Fury Two from Three Furies for Solo Tuba*, by James Grant; *Serenade no. 12 for Solo Tuba*, by Vincent Persichetti; *Soliloquies for Solo Euphonium*, by John Stevens.

Saturday, June 15th, 2021, Britton Recital Hall, School of Music, University of Michigan. *Suite No. 1 for Tuba and Piano (Effie Suite)*, by Alec Wilder; *Sonata for Tuba & Piano*, by Donald H. White; *Drei Romanzen, Op. 94*, by Robert Schumann; *Oblivion*, by Astor Piazzolla; *Concerto for Bass Tuba*, by Ralph Vaughan Williams.

Monday, July 5th, 2021, Watkins Lecture Hall, School of Music, University of Michigan. Amy Ige, piano; Brendan Ige, tuba. *Impromptu*, by Cedric Adderley; *Monologue No. 9*, by Erland von Koch; *Sonatina for Tuba & Piano*, by Jan Koetsier; *Kronos*, by Joseph Turrin; *Trio Miniaturen*, by Paul Juon.

Recital 1 Program
James Long, Tuba and Euphonium
Friday, December 18th 2020
Oakland University, Varner Recital Hall
8:00 PM

Selections from Six Suites for Violoncello (1717-23)

J.S. Bach (1685-1750)

Prelude from Suite no. 2
Bourrée I and II from Suite no. 3
Sarabande from Suite no. 5
Gigue from Suite no. 5

Alarum (1993)

Edward Gregson (b. 1945)

Fury Two from Three Furies for Solo Tuba (1993)

James Grant (b. 1954)

Very Clean - Gently Inebriated - Very Clean

Intermission

Serenade no. 12 for Solo Tuba (1962)

Vincent Persichetti (1915-1987)

Intrada
Arietta
Mascherata
Capriccio
Intermezzo
Marcia

Soliloquies for Solo Euphonium (2000)

John Stevens (b.1951)

Maestoso - Slowly - Vivace
Adagio
Vivace

RECITAL 1 PROGRAM NOTES

Selections from Six Suites for Violoncello:

Johann Sebastian Bach is a household name for any music connoisseur. His music is ubiquitous in pop culture and concert halls alike. The year 1717 marked an important point in Bach's compositional output—he was hired by Prince Leopold of Anhalt - Cothen. Due to the virtuosic musicians and instruments in Leopold's employ, Bach produced much of his most famous music during this period—including the Brandenburg Concerti, Violin Concerti, Well-Tempered Clavier, and his Suites for Violoncello. Bach's Cello Suites follow the standard form of the German instrumental suite—containing a prelude, allemande, courante, sarabande, and gigue. The Bourreës and gavottes are frequently inserted before the final movement.¹ The Prelude from the second suite is one of the most popular preludes that brass players perform. Typically, preludes function to introduce the tonic of the piece and are improvised.² This prelude does introduce the tonic and contains improvisatory elements; however, some would assert that the style is more multifaceted. The tonic is established with the first few notes spelling out d minor as the home base. The rhythm of the work contains flowing passages of sixteenth notes—many would describe as florid. This flow of the work creates an improvisatory characteristic: sometimes like a stream of consciousness. In regards to meter and mood it reminds the listener of a sarabande dance. It is a slow dance in a simple triple meter containing a grave character.³ However, in true prelude style, it takes the sarabande characteristics and transports it into a florid and improvisatory character of the prelude. The Bourrees from Suite no. 3 follow the grave prelude providing a plethora of musical contrast. The Bourree is a duple dance in cut time with an upbeat tempo around 80-92 beats per minute. Many of the phrases are built out of 4 bars with the point of arrival occurring in the 4th bar.⁴ The Bourreës from Suite no. 3 evoke this style very effectively. Following the upbeat Bourreës, the Sarabande from Suite no. 5 follows. This movement is often asked in many orchestral tuba auditions one octave down from written pitch. In conclusion, the amalgam of movements ends with the Gigue from Suite No. 5. This Gigue has a jaunty compound meter feel—contrasting with the simple meters before it. In the contrabass register, this Gigue illustrates coloratura style of playing—also known as virtuosic florid singing.

¹ Richard E. Rodda, "Program Notes," Accessed Dec. 17,
https://calperformances.org/learn/program_notes/2014/pn_ma.pdf.

² David Ledbetter and Howard Ferguson, "Prelude," Accessed Dec. 17,
<https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.43302>.

³ Richard Hudson and Merideth Ellis Little, "Sarabande," Accessed Dec. 17,
<https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.24574>

⁴ Merident Ellis Little, "Bouree," Accessed Dec. 17,
<https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.03732>

Alarum for Solo Tuba:

Edward Gregson is an English composer born in Sunderland in the year 1945. He received his musical training at the Royal Academy of Music, London—studying with Alan Bush.⁵ Alan Bush is a fascinating composer due to his influence upon Michael Tippett, and his political affiliation with the Communist party—therefore, many of his works have been ignored.⁶ After Gregson's formal education at the Royal Academy of Music he started his career in academia teaching composition at Goldsmiths College as a Lecturer/Professor from 1973-1994. In addition to teaching, Gregson also served as an administrator at the Royal Northern College of Music Manchester and led professional organizations such as the Composers Guild and the Association of Professional Composers.⁷ As a composer Gregson is most well known for his concerti. His Tuba Concerto is considered a standard of the tuba repertory—his Clarinet Concerto is also important having been commissioned by The BBC Philharmonic Orchestra. Gregson states the Tuba Concerto was inspired by Poulenc, Bartok, and Stravinsky—according to Lewis Forman, “demonstrates his ability to communicate with a wide audience in a strongly personal way, with memorable invention, compelling rhythm and dramatic use of his forces”.⁸ In addition to his popular concerti, Gregson has become very popular among brass players due to his output of major works for brass band. His work for solo tuba, *Alarum*, was written for James Gourlay: a renowned tuba soloist, conductor, and ensemble musician. *Alarum*, derived from an Old English word, is a primeval call to arms.⁹ The opening motif is the alarum—subtly, the motif spells out Gourlay's name.¹⁰ The piece is in three sections that run continuously with very brief breaks. The first movement does not contain bar lines and provides a lot of flexibility for the soloist's own interpretation and phrasing. The first section contains many different characters. It varies from animalistic to lyrical and from nervous to aggressive. The second section opens with a quasi waltz. It is much calmer than the first section: containing many lyrical passages. After the waltz comes to an end, the ideas from the first section start to infiltrate. The low repeated aggressive tones return followed by the lyrical motifs building to the waltz and aggressive tones combining. The amalgam of these sections provides a rousing climax two thirds of the way through the piece. The final section of the piece possesses a dance-like character with many driving rhythms fluctuating between duple and triple rhythms. This section leads to a recap of the *Alarum* of the piece. This iteration of the *Alarum* is higher than the rest—going up to a F#. After the F#, the piece comes crashing down ending on two low E flats.

⁵ Lewis Forman, "Gregson, Edward," Accessed Dec. 17, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.48184>.

⁶ Colin Mason, "Bush, Alan." Accessed Dec. 17, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.04432>.

⁷ Lewis Forman, "Gregson, Edward." Accessed Dec. 17, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.48184>.

⁸ *ibid*

⁹ Edward Gregson, "Alarum (Solo Tuba)," Accessed Dec. 17, <https://edwardgregson.com/works/alarum/>.

¹⁰ Edward Gregson. *Alarum*. (London: Intrada Music Publishing, 1994). Composer's score notes.

Fury 2, for Solo Tuba:

James Grant (b. 1954), an American-Canadian composer, wrote his three Furies in 1993 at the request of Mark Nelson. Grant, a resident of Ontario and Florida, has been commissioned by musicians, orchestras, and chamber ensembles from around the world. He has won many composition contests such as the Washington Cathedral Choral Society's choral composition competition, the South Coast (CA.) Choral Society's International Choral Competition, the Louisville Orchestra Competition for New Orchestral Music, and was one of five American composers to win the Aaron Copland Award in its history.¹¹ In addition to Grant's many awards he earned his Doctor of Musical Arts Degree from Cornell University—where he has been recognized by Graduate School for the Humanities and Arts for his exceptional contributions to education and composition. Grant's music is characterized by, “whimsical character filled music”.¹² Fury 2 comes from his larger work Three Furies for Solo Tuba. The meaning of fury is more complex than the traditional sense of the word. Rather than simply meaning violent or wild, it refers to the Furies from Greek mythology. According to the Britannica Encyclopedia, Furies are Greko-Roman Goddesses of Vengeance. They are most likely personified curses or ghosts of the murdered. The Furies resided in the underworld—rising up to pursue the wicked.¹³ This provides much context to Fury 2. The opening is very clean—containing angular writing starting in the low register rising up in tessitura—almost like a Fury arising from the underworld. This first motive appears twice—seeming like more than one fury arriving on the scene. Following the very clean section, there is a compound duple section titled gently inebriated. In regards to our narrative, this is the subject of the Furies' vengeance. They stumble around inebriated while the tuba plays a drunken quasi waltz. The Furies start to pursue their subject as the tonal center shifts from Gb to B. Later in the waltz, the Furies' subject stumbles downwards as the tuba descends to a C₁—signalling the drunken person's descent to the underworld. Following the tuba's descent to the underworld, we return to the beginning and the Furies original motive: dancing around and angular. The recap ends with a final descent to our lowest point Cb₀—returning our listener to the underworld one half step below our original pitch center.

Serenade no. 12 for Solo Tuba:

Vincent Persichetti is a renowned American composer—perhaps most famous for his contributions to the wind band repertory. Born in 1915 in Philadelphia, he began his musical journey at age 5 studying first the piano, organ, double bass, and last but not least, the tuba. By the age of eleven Persichetti was already performing his own compositions as well as earning money as a collaborative pianist, radio staff pianist, and organist. By the time he was sixteen, Persichetti was already a choir director and staff organist for the Arch Street Presbyterian

¹¹ James Grant, “About James Grant,” accessed November 30, <http://www.jamesgrantmusic.com/bio>.

¹² *ibid*

¹³ Various, “Furies,” accessed November 30, <https://www.britannica.com/topic/Furies>.

church—a post he held for nearly 20 years.¹⁴ As a composer, he is prolific, with over 120 works published for nearly all mediums from choir to string orchestra. His compositional output has garnered him many accolades. Among his accolades are three Guggenheim Fellowships, two grants from The National Foundation of Arts and Humanities, and a grant from the National Institute of Arts and Letters. Persichetti's compositional style could be characterized in two categories—graceful and gritty. His music often contains pandiatonic and polytonal harmony as well as child-like affability.¹⁵ Outside of writing music, Persichetti taught composition and theory at numerous institutions such as the Philadelphia Conservatory and Juilliard. While at Juilliard, Harvey Phillips, a tubist, approached Persichetti in a parking lot about composing a piece for solo tuba. Within a few days Persichetti showed Phillips the first movement of the piece—soon thereafter, *Serenade no. 12* was born. The piece was premiered in November of 1962 by Harvey Phillips and has since become a standard in the tuba repertoire.¹⁶ The *Serenade* hearkens back to the form of old used by Mozart, albeit with different instrumentation. A *serenade* is a multi movement evening piece—typically used as a musical greeting.¹⁷ Persichetti's *Serenade* opens with an *Intrada*—the musical greeting to the piece. This movement begins with a pensive and lyrical opening phrase centered on E followed by a graceful and jaunty *allegro* section. This *allegro* section contains a child-like innocence interrupted by raucous interjections characterized by large leaps. The next movement, *Arietta*—or little aria—contains a passionate and tender mood characterized by conjunct motion followed by large longing leaps. Many of the intervallic material is in common with the first movement introduction: containing many minor thirds and perfect fourths. The third movement, *Mascherata*, continues to highlight the interval of the minor third like the other movements; however, its juxtaposition of characters is slightly different. There is a sixteenth note motive that is quite jocular contrasted by an uneasy lyrical section that hearkens back to many of the large lyrical leaps seen in the previous movement. The fourth movement, *Capriccio*, is reminiscent of a *scherzo* in a symphony. It contains many virtuosic passages highlighting the capability of the tuba. I enjoy all the connective tissue this movement contains. It possesses many of the lyrical leaps of the *Arietta*, the raucous interjections of the first movement, and the staccato articulation of the third. The *Capriccio* ends descending to a F[#]—the 4th of the first note of the next movement. This paints an aural picture of a plagal relationship between the two movements. The *Intermezzo* captures the *dolce* lyrical style of the *Arietea*: albeit, in a more somber tone. This movement continues the intervallic trend of the other movements exploring the minor third and perfect fourth relationships along with the use of wide leaps. This lyrical somber movement ends on B, the dominant of the E—from which the piece began and ends. The final movement, *Marcia*, is aptly characterized by the gritty character with which Persichetti often writes. It contains many characteristics of many American marches such

¹⁴ “Vincent Persichetti,” accessed Dec. 16, <https://www.presser.com/vincent-persichetti>.

¹⁵ Walter G. Simmons, “Vincent Persichetti,” accessed Dec. 16, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.21384>.

¹⁶ Mark Nelson, “Program Notes,” accessed Dec. 16, https://marknelsonstuba.files.wordpress.com/2012/10/progam_notes_4-14-2004.pdf.

¹⁷ Hubert Unverrich, revised by Cliff Eisen, “*Serenade*,” accessed Dec 16, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.25454>.

as the tempo, meter, and the juxtaposition of marked and lyrical styles. Once again this movement has the minor third motives ascending and descending along with more lyrical passages. The grit comes from the forte low passages marked *ruvido*—which translates to rough and coarse. The work comes to conclusion with plagal motion—an A descending to four repeated and accented Es. This ends a substantial work that characterizes two prominent sides of Persichetti's compositional style, grit and playful lyricism.

Soliloquies (for solo euphonium):

John Stevens (b. 1951) is a renowned tuba soloist, teacher, and composer. He was the Professor of Tuba and Euphonium at the University of Wisconsin-Madison. Stevens was also a member of the Wisconsin Brass Quintet—a quintet in residency at the University of Wisconsin-Madison. As a composer, he is most famous for his works for tuba, trombone, euphonium, euphonium and tuba ensemble, and brass quintet. In 1997 he was commissioned by the Chicago Symphony Orchestra to write a tuba concerto for Principal Tubist Gene Porkorny.¹⁸ Shortly following this premier, he wrote his Soliloquies for solo euphonium. He wrote the work for the renowned euphonium virtuoso Demondrae Thurman—the current Professor of Euphonium at the University of Indiana Jacobs School of Music. The work has been utilized in numerous recitals and competitions: making it a staple in the youthful euphonium repertoire.¹⁹ The first movement is dramatic starting with an accented F descending to B with a wide dynamic range. The opening of this soliloquy is very intense and full of chromaticism. Following the opening, a brief vivace section breaks free. This section contains a brisk tempo with driving eighth notes with each motive ending with a rip up—some may characterize this as a sort of shriek. After the brief vivace, we return to a pensive slow section. This section is much more retrospective in its lyricism. The first movement ends with an expanded vivace section containing triple rhythmic variation and many chromatic passages. The second movement begins with a sorrowful motif that is repeated several times—each time it is repeated the top note rises a semitone. The opening of this movement contains a different soliloquy character than the first. It is much softer and personal. It is not overstated and rushed, rather, deep and complex. Following the opening statement, the *piu mosso* section is characterized by a change to triple rhythms. These leaps provide a musical drive forward to the movement's climax. The final movement, Vivace, is in an asymmetrical meter. This provides a nice musical contrast to earlier vivace sections in the piece. The opening motif is repeated throughout the first section of the movement and utilizes a musical augmentation each time it is repeated. This compositional device adds a lot of excitement and musical expectation that adds uncertainty to the music. The opening motif is interrupted by this chromatic figure that is displaced by octaves. This angular writing adds a lot of contrast from the opening motif. The final presto section combines the angular motive with the rapid chromatics of

¹⁸ “John D. Stevens,” accessed Dec. 17, https://www.naxos.com/person/John_Stevens_28745/28745.htm

¹⁹ Patrick Schultz, “Interpreting John Stevens’ Soliloquies for Solo Euphonium: An Analysis of the First Movement and an Interview with Demondrae Thurman,” *International Tuba and Euphonium Association Journal* 32:4 (Summer 2005): <https://iteaonline.org/members/journal/32N4/32N4soliloquies.php>.

the first movement leading to a variation of the asymmetrical motif from the start. The piece ends as it begins, with a last shout in the Maestoso from the first movement.

Recital 2 Program
James Long, Tuba
Tuesday, June 15, 2021
University of Michigan, Britton Recital Hall
8:00 PM

Suite No. 1 for Tuba and Piano (Effie Suite) (1960)

Alec Wilder (1907-1980)

Effie Chases a Monkey
Effie Falls in Love
Effie Takes a Dancing Lesson
Effie Joins the Carnival
Effie Goes Folk Dancing
Effie Sings a Lullaby

Sonata for Tuba and Piano (1979)

Donald H. White (1921-2016)

Adagio - Allegro risoluto
Adagio affettuoso
Presto giusto

Intermission

Drei Romanzen (1962)

Robert Schumann (1810-1856)
ed. Floyd Cooley

Moderato
Semplice, affettuoso
Moderato

Concerto for Bass Tuba (1954)

Ralph Vaughan Williams (1872-1958)

Allegro moderato
Romanza
Finale - Rondo Alla Tedesca

RECITAL 2 PROGRAM NOTES

Suite No. 1 for Tuba and Piano (Effie Suite):

Described by Gunther Schuller as an, “unclassifiable American Original”—Alec Wilder’s (1907-1980) music is iconic and varied.²⁰ He received his formal education at the Eastman School of Music; however he never finished his degree.²¹ Following his formal education, during the 1930’s, he became a popular songwriter and arranger in New York City. Wilder wrote many songs for many of the most renowned popular singers of the era—such as Cab Calloway and Bing Crosby. During the 1950’s Wilder started shifting towards composing opera, chamber, and orchestral music. Wilder’s music illustrates his preference for loosely linked suite forms, melodic writing, and a harmonic language blended between modalism and impressionism.²² Wilder’s Suite No. 1 for Tuba and Piano, “Effie Suite”, embodies many of these characteristics. It was written for Harvey Phillips in 1960—originally scored for tuba, piano, drums, bass, and other miscellaneous percussion instruments for a children's album on Golden Crest Records. Effie Suite was edited later by Gunther Schuller—reducing the instrumentation to tuba and piano.²³ Each of the movements’ titles are self-explanatory, programmatic and contains a few humorous touches. In Effie Chases a Monkey, Effie runs into a tree. This is musically described by Wilder at the end of the movement through an abrupt end to the piece. In Effie Takes a Dancing Lesson, the piano acts as the dance teacher while the tuba is Effie stumbling and messing up. This is illustrated with “wrong” notes in the tuba part along with pitch bending.²⁴ The harmonic material of the work is varied. There is a lot of chromaticism in each movement— even the melodic ones, albeit the moments are brief. Although chromaticism exists, each movement maintains its melodic intent and in many cases its pitch center. This is evident in the final movement Effie Sings a Lullaby. This movement utilizes chromaticism to take the listener through some of the key areas explored by the other movements leading up to Effie’s baby elephant falling asleep on a C. There is a rumor that the name Effie is derived from the range of the work. The lowest pitch is F and the highest E—FE or Effie.²⁵

²⁰ Gunther Schuller, "Wilder, Alec," Accessed June 8
<https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.30309>

²¹ Mark Nelson, “Mark Nelson Tuba Recital Program Notes,” accessed June 8,
https://marknelsonstuba.files.wordpress.com/2014/04/program_notes_4-17-14.pdf

²² Gunther Schuller, "Wilder, Alec," Accessed June 8
<https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.30309>

²³ Mark Nelson, “Mark Nelson Tuba Recital Program Notes,” accessed June 8,
https://marknelsonstuba.files.wordpress.com/2014/04/program_notes_4-17-14.pdf

²⁴ *ibid*

²⁵ *ibid*

Sonata for Tuba and Piano:

Donald H. White, (1921-2016) born in Narberth Pennsylvania, started his education at Temple University and completed his graduate studies at the Eastman School of Music. During this time World War II interrupted his studies. During the war White served as navigator for B-17 Bombers over Europe. During the war he received many accolades—unfortunately, he was shot down in axis territory and taken prisoner for 13 months. Following the war in 1947, White returned to the USA and was appointed as a faculty member at DePauw University—a post which he held for more than thirty years.²⁶ White's music often contains a modernist flare derived from many innovations from the Second Viennese School. This is especially evident in his Sonata for Tuba and Piano (c.1979). The first movement opens with a disjunct motive that the piece revisits throughout the work. Following the slow disjunct motive we flow into the allegro theme. This theme starts on F and contains a lot of meter mixture and chromaticism as the tuba cascades up and down the upper tessitura of the instrument. Later in the movement the disjunct motif reappears in an abstract way. Its function serves as a way to flow between the Sonata's two main harmonic idioms—his chromatic ideas containing twelve tone elements and his quartal and quintal harmonies. The next section returns to the allegro melody and ends on F of which the work is centered. The second movement, Adagio affetuoso, is haunting in nature due to many semitone relationships. In order to add some harmonic variety, White adds the octatonic scale collection to help build tension to the climax of the movement. The final movement, Presto giusto, seizes upon the multimeter elements of the first: however more committed. The rapid 7/8 meter dances with tuba while the twelve tone elements of the first movement reappear. The opening theme also highlights the quartal nature of the piece. This theme has two iterations: one on F and one on C. The second theme of the movement is derived from the Adagio in the first—the disjunct theme containing octave displacement of chromaticism. The work comes to the end expanding upon the first theme of the movement and ends on F—taking the work full circle.²⁷

Drei Romanzen:

Robert Schumann (1810-1856) was a German composer and music critic during the 19th century. He is most famous for his contributions to the vocal repertory.²⁸ Schumann started taking piano lessons at the age of seven due to his display of musical talent at a young age. Once Schumann turned 11 he had already started his public appearances as an artist performing piano works for four hands—with collaborators—by composers like Carl Maria von Weber. Later in his

²⁶ Various, "Longtime School of Music Prof. & Composer Donald White Dies at Age 95," accessed June 8, <https://www.depauw.edu/news-media/latest-news/details/32642/>

²⁷ Donald H. White. *Sonata for Tuba and Piano*. (Cleveland: Ludwig Music Publishing, 1979).

²⁸ John Daverio and Eric Sams, "Schumann, Robert," Accessed June 8 <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.40704>

adolescence, Schumann became enamored with poetry and took his hand at his own literary efforts—including poems and composer biographies.²⁹ These early seeds of piano music and literature culminated in some of his best work: Art Song. Schumann composed many famous German Lieder and he imitated much of this style in his *Drei Romanzen* (c. 1849). The work was composed shortly before Clara and Robert Schumann's attempted move to Dresden—ultimately dashed by Robert's deteriorating mental health and death in an asylum. He originally penned the work for Oboe and piano: while also creating additional versions for clarinet and violin. These romances are in “song form” A-B-A and reflect upon much of his work for voice. The first movement starts with a somber phrase in a minor. The piano flows throughout the movement that Steven Lowe describes as “a web” around the oboe.³⁰ The movement ends following a series of chromatic passages softly on A. The second movement shifts tonality hinting at A and E major. After the singing duet between the piano and tuba, there is a section that is evocative of the *sturm und drang* style (storm and stress). This section contains a change in mode along with combating syncopated duple rhythms in the tuba and triple rhythms in the piano. The movement concludes with a dramatic recap of the first movement—however it does not give a satisfying final cadence leaving the listener wanting more. The final movement contains two contrasting characters: a plaintive opening motif followed by a dance-like one. The B section does not bear much resemblance to the A section; however, it does tie the work together harmonically bringing us to E—the dominant of A. The recap finally arrives giving us a cadence in A major—what the listener would like to hear since the first movement—however, a surprise is added. Schumann writes out a coda: expanding the cadence to provide the finality the three movement work deserves.

Concerto for Bass Tuba:

Ralph Vaughan Williams was born in Gloucestershire in 1878 and started his musical education at a very young age. He began studying piano with his aunt along with Stainer's harmony—a music theory text containing many graduated exercises. This foundation led to an interest in composition. Many during his adolescence did not believe Vaughan Williams could make it in the world of composition—he would soon prove them wrong.³¹ By 1910 many critics believed that Vaughan Williams had discovered his unique voice. His musical voice was an amalgamation of native English folksongs, philosophy of musical citizenship, and theism. His use of English folksongs has often drawn comparisons to Bartok and Kodaly in Hungary—both also used their native Hungarian folksongs to draw inspiration.³² Vaughan Williams' Tuba Concerto was written in 1954 for the Golden Jubilee of the London Symphony Orchestra for Philip Catelinet, the

²⁹ *ibid*

³⁰ Steven Lowe, “Robert Schumann, *Drei Romanzen* Op. 94,” accessed June 8, ROBERT SCHUMANN *Drei Romanzen*, Op. 94 Born: June 8 ...<http://www.soundbridge.org> › media › files › notes

³¹ Hugh Ottaway, “Vaughan Williams, Ralph,” Accessed June 8 <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.42507>

³² *ibid*

orchestra's principal tubist at the time. The composer wrote the Concerto form was closer to Bach than that of the first Viennese School (Mozart and Beethoven).³³ The Concerto is short in duration, however succinctly captures Vaughan Williams' style. The first movement opens with a march in a stately tempo—very common in British style marches. The B section of the work flows into compound meter before it returns to the march theme. The movement ends with a virtuosic and florid cadenza illustrating the tuba's ability to move rapidly between tessituras. The second movement, *Romanza*, captures the folk song essence of Vaughan William's writing. The movement sings in the tuba's upper tessitura. The B section adds some agitation and the rhythm becomes more melismatic. This builds to the climax of the work which is an embellishment of the opening theme. The movement ends in a peaceful and optimistic manner with an incomplete cadence. The finale of the concerto fires away with a vivace tempo. The form of the movement is in a rondo in the "German Style": meaning it has an energetic theme with fast arpeggios and trills. Much like the first movement the finale ends with a virtuosic cadenza followed by a low rumbling end.

³³ Nicholas H. Tollervey, "Vaughan Williams Tuba Program Notes" Accessed June 8
<https://ntoll.org/article/vaughan-williams-tuba-concerto-programme-notes/>

Recital 3 Program
James Long, Tuba, Euphonium
Amy Ige, Piano
Brendan Ige, Tuba
Monday, July 5th 2021
University of Michigan, Britton Recital Hall
8:00 PM

Impromptu

Cedric Adderley (b. 1965)

Monologue No. 9 (1975)

Erland von Koch (1910-2009)

Andante

Allegro Vivace

Sonatina for Tuba and Piano (1970)

Jan Koetsier (1911-2006)

Allegro

Tempo di minuetto

Allegro moderato

Intermission

Kronos (1976)

Joseph Turrin (b. 1947)

Trio Miniaturen (1901)

Paul Juon (1872-1940)

Reverie, Op. 18, No. 3

Humoreske, Op. 18, No. 7

Elegie, Op. 18, No. 6

Danse Phantastique, Op. 24, No. 2

arr. Brendan Ige

Conviviality:

James Long, euphonium

Brendan Ige, tuba

Amy Ige, piano

RECITAL 3 PROGRAM NOTES

Impromptu:

Dr. Cedric Adderley (b. 1965) is an accomplished composer, trumpet and vocal performer, as well as a music educator—having a variety of experience from secondary school music teacher to university professor and president. He has performed with numerous recording artists—such as Ray Charles and Louie Bellson.³⁴ In addition to his performance career Dr. Adderley has written music for a plethora of mediums. His Symphony No. 1 won a call for scores by the Detroit Symphony Orchestra and his music can be found on the Distinguished Music for the Developing Band, volumes 1, 2, and 3 (Mark Custom Recordings) as well as The Adderley/Holliday Piano Duo Project (Albany Records).³⁵ Dr. Adderley's musical style contains great breadth. This is illustrated succinctly in Impromptu for Tuba and Piano. The work opens with a mysterious section that contains all 12 tones of the chromatic scale as well as a lot of neighboring semitone relationships. Following the mysterious section, the music delves into a jaunty allegro containing a rhythmic and melodic dialogue between the tuba and piano. Towards the end of the allegro section, the pitch material from the mysterious section returns climaxing on the same note, Ab. The tension is released during a plaintive adagio flowing into another allegro section. This section is closely related to the first allegro; however, it contains more rhythmic call and response between the tuba and piano. The ending is reminiscent of the conclusion to the 3rd movement of the Vaughan Williams Concerto for Bass Tuba—both contain a substantive cadenza with an accelerando into a brief finale passage.

Monologue No. 9:

Erland von Koch (1910-2009), a Swedish composer, had many early memories listening to many 'greats' on the piano such as Wilhelm Stenhammar and Ture Rangström. This helped lay the foundation of young Koch. As a teen, Koch started his school's first jazz band in Stockholm. He also started to enter composition contests and won two of them organized by the Edda upper secondary association. This led him to study music at the Royal Swedish Academy of Music where he majored in organ and cantoring. During the 1940's, Erlan started an interest in Swedish folk music. Since this time, Koch wrote numerous works with folk song influence—such as his six choral songs based on Sami 'yoik' chants. Perhaps the most important aspect of his music is his commitment to melody, “the melody is the key element, the very life and soul of the music, and I have always endeavoured to cultivate its many expressive qualities”.³⁶ This is evident in his Monologue No. 9. The first movement, Andante, offers many expressive markings such as *espressivo*. These markings illustrate Erland's desire

³⁴ Cedric Adderley, "About Cedric Adderley." <https://cedricadderley.com>

³⁵ *ibid*

³⁶ Mattias Franzén, "Portrait: Erland von Koch."

<https://web.archive.org/web/20070826011121/http://www.stim.se/stim/prod/stimv4eng.nsf/AllDocuments/27367783AC6F08B4C125716D0069D618>

to cultivate the music's expressive qualities. Throughout this movement, there is dialogue between melodies. Frequently in unaccompanied music, there is an interaction between a bass line and melody; however, Erlan uses different melodies to interact to create the monologue. This is evident with the opening and ending statement's chant-like music contrasting with the middle sections' more pressing music. Much like the first movement, the second movement is also melodically driven. It opens with a quick, soft, dance-like melody and is contrasted throughout with a lyrical melody. The movement also explores the upper tessitura of the tuba—sounding shouts or pleas. The work ends triumphantly with a high Bb followed by a brief recap of the opening melody.

Sonatina for Tuba and Piano:

Jan Koetsier (1911-2006) was a Dutch composer and conductor. He received most of his formal piano and conducting training at the Berlin Hochschule für Musik. In 1942 he was appointed as the second conductor of the Royal Concertgebouw Orchestra. This was controversial since he was appointed director during Nazi German occupation.³⁷ Following his conducting career Koetsier returned to the Hochschule für Musik from 1966-1975 as a professor. As a composer, Koetsier wrote more than 170 works for a variety of wind and string instruments. He is especially well known for the amount of brass music he has composed. His musical style undertook many guises throughout his career. Earlier in his compositional career Koetsier was clearly inspired by Paul Hindemith. An example of his Hindemith inspiration was *Muziek* op. 23 (1943). His second period of style was redirected to the neoclassical Stravinsky vein (ex: *Muziek* op.37 1948). His later style contained more neo-romanticism, strong rhythmic articulation and jazz influence.³⁸ This is where his Sonatina for tuba falls in place. Koetsier's Sonatina is in three movements that contain many romantic and folk idioms. The first movement introduction declares the start of the piece with a heavy forte dynamic flowing into the main lyrical theme. This lyrical theme is contrasted by staccato interjections and dynamic hairpins. This contrast adds a lot of musical satire to the movement. It is never too serious: but is more jovial and whimsical. The second movement is inspired by the minuet—a French dance in a moderate triple meter.³⁹ Throughout the movement Koetsier juxtaposes staccato and lyrical themes providing many different interpretations of the minuet. The third movement adds more terraces of contrast. Koetsier utilizes tempo modulations between simple, compound, and asymmetrical meters. In addition to the metric variety, the music showcases the agility of the tubist with many flourishing sixteenth note passages.

³⁷ Emile Wennekes, "Koetsier, Jan." *Grove Music Online*. (2001).
<https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.15257>

³⁸ *ibid*

³⁹ Meredith Ellis Little, "Minuet." *Grove Music Online*. (2001).
<https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.18751>

Kronos:

Joseph Turrin (b. 1947) is an acclaimed American composer, conductor, orchestrator, and teacher. Turrin studied composition at the Eastman School of Music and Manhattan School of Music. He has composed numerous works for many of the United State's leading musicians such as Renee Fleming and ensembles such as the New York Philharmonic.⁴⁰ Turrin is also very well known in the brass world having written many major works for brass—such as his Concerto for Trumpet—written for the New York Philharmonic and trumpeter Philip Smith.⁴¹ Among one of his great works for tuba has gone dormant until unearthed by Kent Eshelmann—Turrin's Concertino for Tuba—also known as Kronos. Turrin's Concertino for Tuba was originally written in 1976 for tubist Harvey Phillips. The Concertino is in one continuous movement and only had band accompaniment at its outset. In the 2010's this work was revised and edited by Kent Eshelmann and Turrin to have a piano reduction. At this time Turrin renamed the work Kronos, "In Greek mythology Kronos was the king of the Titans and the God of time. He was the father to Zeus, Poseidon, Hades, Demeter, and Hera and ruled the cosmos during the Golden Age. In fear of a prophecy that his own son would overthrow him, Kronos swallowed each of his children as they were born. Rhea, his wife, managed to save the youngest, Zeus, by hiding him away on the island of Crete, and fed Kronos a stone wrapped in swaddling clothes. The god grew up, forced Kronos to disgorge his swallowed offspring, and led the Olympians in a ten-year war against the Titans. Also, the title of a 1957 science fiction film in which aliens send a huge robotic accumulator to invade earth and absorb all energy it comes in contact with".⁴² Although the story of Kronos was not directly applied to the Concertino for Tuba from the outset, the work is aptly titled. The listener can easily hear many ebbs and flows of the titanic warlike passages between Kronos and other Greek gods.

Trio Miniaturen:

Paul Juon (1872-1940) is a German composer of Russian birth. He attended a German school in Moscow and went on to study violin and composition at the Imperial Conservatory in 1889. Juon furthered his study in Berlin with Woldemar Bargiel at the Hochschule für Musik, where he won the Mendelssohn Prize. Following his formal education Juon taught composition at the Berlin Hochschule and the Baku Conservatory. In 1919 Juon was elected to the Prussian Academy of Arts. Health complications led him to retire from this position in 1934. During his life Juon composed many works in standard classical genres such as the symphony and piano trio. Many would characterize Juon's style as neo-romantic, German with Russian

⁴⁰ Joseph Turrin, "About Joseph Turrin." <https://www.josephturrin.com/bio.html>

⁴¹ *ibid*

⁴² Joseph Turrin, *Kronos*. Piano Reduction by Kent Eshelman (Self Published).
Note contained within the score.

influence, or folkloric.⁴³ Many of these styles are captured in his popular work, *Trio-Miniaturen* for Violin, Cello, and Piano (1901).⁴⁴ Arranged by Brendan Ige for tuba, euphonium, and piano trio, The work is written in 4 short accessible movements titled *Reverie*, *Humoreske*, *Elegie*, and *Dance Phantastique*. Before the work was compiled, the work was four short pieces for solo piano from which the first three movements formed a suite entitled *Satyre und Nymphen*—“evoking Greek & Roman mythology, and the ups and downs of those goat footed dudes, mountain babes, and ho’s”.⁴⁵ The first movement, *Reverie*, depicts a dream of an Oread or Mountain Nymph. *Humoreske* is a whimsical reunion of Pan, god of the wild, and Bacchus, god of the vine. The fourth movement is sourced from a suite of piano pieces titled *Neue Tanzrythms*, translated to “new dance rhythms”.⁴⁶ The movement sounds like a traditional waltz; however, it contains many surprises such as a melancholic slow waltz at the start and along with simple duple meter interspersed. As a whole these miniatures contain a variety of musical flavors and are a gem of the late romantic repertory.

⁴³ William D Gudger and Erik Levi, "Juon, Paul." *Grove Music Online*. (2001). <https://doi.org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.14551>

⁴⁴ Paul Juon, arr. Brendan Ige. *Trio Miniaturen*. (Self Published): <https://brassthoughts.wixsite.com/brendanige/compositions-and-arrangements>.

⁴⁵ NA. *Program notes from The Diablo Regional Arts Association* (2004-2005): 8. http://www.sierrachamber.com/programs/2004-2005/04_program4.pdf

The author of the program notes did enclose a citation for their research on the origin of *Trio-Miniaturen*. “Quote from program notes to Altenberg Trio Wien’s CD of the Piano Trios of Paul Juon on Challenge Classics #72002 . Claus -Christian Schuster is the Altenberg Trio Wien’s pianist”.

⁴⁶ *ibid*